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No. 460.

Two Sociable Friends.

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Two Sociable Friends.

A FARCE

IN ONE ACT

—BY—

Chas. Lewis.

—o—

—TO WHICH IS ADDED—

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

—X—

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TWO SOCIABLE FRIENDS.

CAST OF CHARACTERS.

FRITZ.....
PAT.....
GASTON.....

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—X—

PS635
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TIME OF PLAYING—20 minutes.

—X—

COSTUMES—Dutch, Irish and French.

—X—

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Centre; S. E., (2d E.) Second Entrance; U. E. Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. R. C. C. L. C. L.

***Reader is supposed to be upon the stage facing audience.

Two Sociable Friends.

SCENE.—Plain room.

Enter FRITZ, C. E. *beating time with bologna and singing "Hi-le-Hi-lo," stands and looks about.*

Fri'z. I vonder vhere Bat is yet already?

Enter PAT, R. E. *on a run.*

Pat. Hi-r-r-r, an' bedad, it's you, is it Fritz?

Fritz. Dalk about der divil und he's sure to abbear. Vhere did you drop from?

Pat. (*excited*) Oi didn't drop, Oi jus' landed.

Fritz. Vy, vat is d r matter?

Pat. Nothing only Oi fell off'n a fourteen story buildin' and lived to tell the stories.

Fritz. Did I ever dell you apout mine atventure mit a goat?

Pat. Oi don't know, that fall jarred me memory. Shure an' 'twas the downfall of all Oireland!

Fritz. You're mind is vandering.

Pat. Ye loie! Shure an' 'tis roight in me crenanium.

Fritz. Vell, you know vone day I vas habin' some fun mit a pull ven all at vonst he rushed at me, struck me in der rear und I vasn't able to sit town for a veek.

Pat. Oh! phat a tale. (FRITZ *hits* PAT *in face with bologna*) Oh! ye old brutess, do ye want to spile me swate face? Ye're jilous of me, eh?

Fritz. Do you mean to say I vas jealous of a hock?

Pat. Oi ain't no hog!

Fritz. You are!

Pat. Oi ain't!

Fritz. I half too much respect for der hock to put 'im on a level mit you

Pat. Oi say, where did ye stale the bologna?

Fritz. Do you mean to instinguliade dot I stole dis?

Pat. Phat koind of an ate did ye say?

Fritz. Instinguliade.

Pat. Phat?

Fritz. In-stin-gu-li-ade.

Pat. (*scratches head*) Oi give it up!

Fritz. I half id-in-sin-u-ade. (PAT *points to himself*

Pat. Me? Oi niver did!

Fritz. Batrick, I cannot tell a lie. I had dis bologna ever since it vas a leedle veener vist—

Pat. But Oi'll bet ye stole the waney wust.

(FRITZ *hits* PAT *again with bologna*

Fritz. Vat is dot you say—you loafer—you bum—you hobo—you—

Pat. Don't git consited my dear Fritz, have lot's of patience loike me. Oi can stand anyt'ing—any koind of fun or any'ting at all.

Fritz. Bat, did you ever hear apout der Yankee drick?

Pat. Naw.

Fritz. Vell, you shust go up to a fellow und say to 'im, "Vould you like to see how hard you could hit mine hand?" He vould in most alvays probabilities say "Yaw," den you place your hand on somedings, count dree und shust as you said "dree" draw your hand avay und he vill hit der vall, or vatever you have your hand on.

Pat. Oh, ho! but thot is foine. (*looks off* R. E.) Here comes Gasty, now let's try it on him.

Enter GASTON, R. E.

Say, Gasty, did ye iver hear of the Yankee trick?

Gaston. Ze Yankee trick? No!

Pat. (*puts hand to side of mouth*) Fritz, where will Oi put me hand?

Fritz. On your nose.

Pat. All roight. (*to* GASTON) Here ye bloody Frinchman ye, Oi will put me hand on me nose and count three, whin Oi count thr. e, thin ye haul off and hit me hand. (*winks and smiles at audience—counts*) One—two—(*aside to* FRITZ) Oi hate to make a fool out of the poor Frinchman.

Fritz. Go on! go on!

Pat. Well Gasty, here she goes—one—two—three—

On three, GASTON *hits* PAT, *who draws away his hand and gets hit in the face, he falls to the floor*—GASTON *exits* R. E.—PAT *rises, rubs his eyes, staggers around and grabs as if snakes were before him.*

Fritz. (*who has been laughing*) Vat is der matter, Bat? Vas you gotten garrets in your rats, or are you house-pug, or vat?

Pat. Oi lose all me timper and will choke yez fur thot!

Fritz. Vy, how so yet.

Pat. Ye know phat thot is? Thot is cruelty to animals.

Fritz. Say, Bat, vat for you grab like dot, vas you afraid of ghosts?

Pat. (*takes whiskey bottle from his pocket and speaks slowly*) Oh—no—Oi'm used to spirits.

Fritz. Bat, vhy don't you got a new face yet?

Pat. Don't ye loike me face?

Fritz. No, dot is vorse as mine yet.

Pat. Oi didn't think it possible, but if it is, why plase look the oder way. Oh! say, Fritz, lind me a dollar, will ye?

Fritz. All I half is fifty cents.

Pat. Give me thot thin ye'll owe me half a dollar.

(*song may be introduced here*

Fritz. See dese metals! (*points to tin can covers on his coat*) I received dese for mine pravery.

Pat. (*examines medals, reads one aloud*) "Heinzes Baked Beans." Phat did ye resave this fur?

Fritz. Onct a house got on fire in der middle of the night. I discovered it first und hearing a voman screaming for help, I naturally runned town der street und vas shust going to bull der pox ven der cabtain shouted dot der enemy vas climbing over der side of der boat. I took oud mine gun und vas shust going to shot der deer, ven all at onct it bounded avay into der forest. Shust about as I vas to bull der trigger ven der conductor come to me und he says, "Fare, fare sir!" I jumped right up und I says to dot conductor, dot conductor vat vas right in der car—I says to him—I says, "See hear, you don't got some money oud of me py delling me I'm goot looking. I vill not positively stand for it." Shust at this stage of der point, a fellow mit a metal on vat says—it says on dot metal "Police"—he says, "If you don't give dot man your fare. I vill put you off dis car." I disobeyed und gived him a dollar.

Now I vill tole you vat I vear dis for. If I happened to be on der car und somebody vill not pay der conductor a dollar, I vill throw them off der car.

Pat. But phat is dis one fur?

(*points to the other medal*

Fritz. So der oder vone von't got lonesome.

Pat. Say, Fritz, Oi forgot to tell ye, Oi am runnin' a hotel over on O'Holligan's Alley. Oi have a very novel way of gettin' the best of me boarders.

Fritz. You have? How can it vas?

Pat. It can was this way. You know all me boarders are railroad men and they all have to get up at foive o'clock so as to be to work at six, so Oi wait till a quarter to six thin Oi holler loike a son-of-a-gun; they hurry down to breakfast, but there's where Oi fool them—Oi say, says Oi, "B'ys, shure an' ye's hain't got a minute to spare, ye's hain't got toime to ate yer breakfast," so they all hustle off to their work. Oi niver cook breakfast.

Fritz. Vell, do you know, I am a leedle bid vise too. I alvays get der best of der street car conductor.

Pat. You do? Oi'd loike to know how?

Fritz. I alvays ride two blocks furder than mine house, den I valk pack. Haint I got a noble head for you?

Pat. Say, Fritz, do ye want dot medal?

(*points to* FRITZ'S *medal*

Fritz. Yaw, of course I do! (PAT *takes medal off, hands it to* FRITZ, *who makes low bow to* PAT—PAT *puts his hand on his own breast, extends foot forward, looks kingly*) Say, Bat, nice hat you half on, ain't it?

Pat. Yes, do ye loike it?

Fritz. Vell I should said I do.

Pat. Thin take it.

(*takes hat off and hands it to* FRITZ

Fritz. Say, Bat, nice coat you half on, ain't it?

Pat. Yes, do ye loike it?

Fritz. Vell I should said I do.

Pat. Thin take it.

(*takes off coat and hands it to* FRITZ

Fritz. Say, Bat, nice hair you half on, ain't it?

Pat. Yes, do ye loike it?

Fritz. Vell I should said I did.

Pat. Thin take it. (*reaches up to bald spot on head, after feeling around spot for hair, he exclaims*) Oi must

have given it to somebody else.

Fritz. Say, Bat, nice breeches you half on, ain't it?

Pat. Yes, do ye loike them?

Fritz. Vell I should said I do!

Pat. So do Oi. (*smiles*

Fritz. Say, Bat, vhat makes your eyebrows red?

Pat. They are not red, they are only a little bit rusted. (PAT *begins scratching* FRITZ'S *leg*

Fritz. Vhat's der matter mit you?

Pat. Nothing. Why? (*looks up*

Fritz. Vhy you vas shust scratching mine leg.

Pat. Well, Oi had a bite. Can't Oi scratch it?

Fritz. Sure. (*hits* PAT *with bologna, who falls down, gets up again and brushes* FRITZ *off*) Vell you crazy Irishman you, vhat's der matter now?

Pat. Why? Oi'm just brushing mesilf off.

Fritz. Vhy, you vas brushing me off!

Pat. Excuse me, Oi thought it was a barrel of sour-kraut. One can hardly tell the difference.

Fritz. Phat a complimentary to mineself. Dot's der kind of friends vhat you vant. Dot vas awful complimentary! Do you know I vas got a leedle dog home vhat saved mine life

Pat. Oi'd squirtenly loike to see the dog phat would save your loife. How did he do it?

Fritz. Vell you know vone day ven der leedle dog und mineself, der two of us, vas valking town der street, der leedle dog he turned around—I thought he vas going to bite me, but he didn't. If he had, I vould half had der hydrophobia.

Pat. That dog ought to be shot! They ought to make a law that whin a dog saves a fellow loike ye, he ought to be shot.

Fritz. Say, Bat, vhere are you goin' to spent your vaccination?

Pat. At the North Pole. Say, do ye know thot's the swillest place phat is. Last summer whin Oi wint up there Oi only had one fan, this toime O'm going to take two furnaces and—

Fritz. Furnaces! vat for you use dose for?

Pat. Oh ye loggerhead ye, ye see we kill so much game up there that we need two furnaces to roast all the chickens. Last winter whin Oi was up there—

Fritz. You said you vas up there last summer, und shust now you said ven you vas up there last vinter—

Pat. You don't understand it at all—last spring, down in Florida—

Fritz. Florida! Half you got a license?

Pat. License! For phat?

Fritz. To lie!

Pat. Oi niver told a lie in all me loife—(*excited*) any one phat says Oi told a lie is a liar is he who told any one Oi said Oi was a liar Oi will kill 'em on this spot—if ye'd even dare to say "Loie," ye'd be killed as quick as a wink.

Fritz. Lie!

Pat. (*rolls up his sleeves, feels his muscle, grits teeth, spits on his hands--aside*) Wait till Oi git at him!

Fritz. (*angry*) Are you ready?

Pat. (*surprised*) Ridy? Ridy for phat?

Fritz. A fight!

Pat. A fight—a fight did—did ye say? Who said any thing about a fight? Ye are a bughouse! Oi know ye are! Oi kin till it by lookin' at yez—ye are a bughouse.

Fritz. Vhat for you got your sleeves rolled up yet?

Pat. Why Oi'm hot—Oi'm jus' coolin' off. (*aside*) Oi think Oi'd better. (*pulls cap pistal out of his pocket —aloud*) Ye don't know phat this is?

Fritz. I dink it vas a le dle cap-pistol.

Pat. No, this is a son-of-a-gun! Say, Fritz, how much ye give me fer this?

Fritz. Ten dollars.

PAT'S *knees gives away, grabs them and twists them back into place.*

Pat. Do ye know what ye said?

Fritz. Do you dinks I am crazy?

Pat. Do ye mane it?

Fritz. Of course I mean it.

Pat. All roight, give me the money.

(PAT *hands pistol to* FRITZ, *who hands him back bill*

Fritz. Fife dollars!

Pat. Ye said ten dollars.

Fritz. I know it—say, let's see dot bill shust a second! (*takes bill from* PAT, *pretends to examine it, hands same back to* PAT *again*) Und fife is ten!

Pat. Phat a skinch! (*braces up*

Fritz. (*points cap pistol to his own forehead*) Hand over dot money. (PAT *winks eyes as he looks at* FRITZ *in astonishment*) Be quick!

Pat. Phat a s-shame!

PAT *hands money to* FRITZ, *who pockets both*—FRITZ *then hands* PAT *the bill again, he turns it up side down, etc., then takes* FRITZ'S *arm.*

Fritz. }
Pat. } Put me off at Buffalo-uffalo.

(FRITZ *drags end of refrain, hits* PAT *with bologna*

Fritz. Couldn't you vait a minute. (*exeunt* R. E.

QUICK CURTAIN.

THE END.

P. S.—If encored, both enter, make low bow, Pat bows first then starts off just as Fritz is making his bow, Pat runs into Fritz, who shoves him over, he gets up and exits other side of stage.

Louess.

A musical farce in 2 acts, by Byron P. Glenn, for 7 male and 6 female characters. Time of playing, 1 hour and 45 minutes.

SYNOPSIS OF EVENTS.

ACT I.—Moses and the Cook—"Me and dat cook am gwine to get mixed up some of dese days"—Private theatricals—The proposal—"Dis am so sudden"—Jack—"Poetry, oh for a pencil"—Aren't we going to rehearse?"—"Not when there is an ice cream soda in view"—The drill—Weary—Tramps received at the rear of the house—The defaulting book-keeper discovers safe—"I wonder if I remember the combination"—Hides in safe—Aunt Tilda—Oh heavens, that voice!—Jack makes love to Aunt Tilda—"He's just smothering in love, I'll catch him or never get a man"—Weary causes trouble—Discovered—"Shoot him on the spot"—"I'll change my spots"—Captured—Dynamite—"Touch him if you dare"—Escape—"There they go and Aunt Tilda isn't far behind either"—Weary captured—Moses overhears Jack and Louess plan an elopement—Mr. Stanton—"I'll see about this"—Moses gets in trouble—"The deed is done, no one can separate us now"—Weary and Aunt Tilda are witnesses—The explosion—"Great Scott, the Cook!"

ACT II.—Mr. Stanton has troubles of his own—Aunt Tilda—"Where is Mr. Stanton?"—"Hunting snipes"—I'll have you to understand that my brother don't chew"—Aunt Tilda and the telephone—"Oh! you naughty man"—"My gracious it's a William Penn, he calls them cheap"—Jack—"That destroyer of my happiness and here in my office"—Mr. Stanton decides to become insane "Death! death! let them come, I'm a regular Booth"—Call a policeman—"I think I carry my age well"—"You ought to, you have had it a long time—"Arrest that defaulter"—"I am no longer Willie Weary, but James G. Walker, sole Manufacturer of Little Willie Walker's Willing Work Pills"—"He is an angel"—The telephone—Hello—Hears that Jack has come into a fortune—"You are just the kind of a son-in-law that I have been looking for"—Jimmy and Police join in the chorous—Happy ending. **Price, 15cts.**

Fun Among de Clouds.

A musical sketch in 1 act, by C. F. Kinnaman, author of "In a Spiders Web," "Outcast," etc., for 2 male and 2 female characters, 9 slaves and Pickannies. Extravagant darkey costumes. Songs and specialties may be introduced. A tip top sketch of 25 minutes duration.

Price 15cts.

Israel's Trip to the Circus.

A farce-comedy in 2 acts, by C. George Hamilton, for 5 male and 3 female characters. Plays 1 hour and 30 minutes. Costumes modern.

SYNOPSIS OF EVENTS.

ACT I.—Israel Tower's farm—Libbie—Mike does a little boasting—"Can't you see ye have broke me fist?"—Hezekiah gets drenched with water intended for Mike—Israel goes to town on business—"That Deacon is a gol darn nice fellow"—"Well, he never came home with a gold brick in his satchel"—"Just twelve years ago today my child was stolen"—Mike arrives with the mail—"Only a bit of Rosie's fun"—The deaf Deacon—"I do believe he is going to propose at last"—"To think that an old bat like that would want to marry a battle ax like her"—Henry Bidgood, owner of the circus—"Piece by piece I have mortgaged my farm, I live but to meet the man who robbed me of my child"—Libbie expresses her opinion of the people who will go to a circus—Bowers, the tramp—"My bed was yonder haystack"—"This place, what a memory it brings back"—Israel discovers in Bowers the tramp, the man who robbed him of his child—"Mercy, you will find your child in the circus."

ACT II.—Israel Tower's farmhouse—Hezekiah smashes hat boxes—Agnes, the circus lady—Hezekiah after information—"Mike was a divil if there ever was one, some say that he has wheels"—Hezekiah wants to join the circus—James Bowers tells Agnes the story of his past—"I was sentenced to twelve years in Sing Sing"—"You are the child that I stole twelve years ago, and your true name is Gertrude Towers"—"Father"—"Found at last"—James Bowers forgiven—"God bless you both"—Mike and Rose married—Hezekiah joins the circus—None can regret the Trip to the Circus.

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A sketch in 1 act, by Will C. Sites, for 1 male and 1 female character, Time of playing 15 minutes. Lucy, the maid, plays lady for an hour with decided success and succeeds in badly scaring an undesirable suitor. Can be made very funny and is sure to please.

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Irish farce in 1 act, by J. R. Farrell, for 2 male characters. Time, 20 minutes. Casey and Clancy discuss the marriage of Mary Ann and Timmy. The way they rake each other's ancestors is very laughable and finally ends in an Irish row. Price, 15 cents.

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ACT I.—Home of the Windchester's—Frank Westfield—Arrival of the "Old Maid"; "I'm tickled een-a-most to death to see you!" "Mother Goose's Melodies"—Susan's experience in the stage coach. "Only twenty-four, brother."—Christopher Columbus! where am I going?"—"I see you, Frankie."—Susan's opinion of Jane.—Polly—Amusing love scene between Susan and Frank Westfield—his astonishment and terror, as she faints in his arms.—Tableau.

ACT II.—Susan's explanation.—"Slang Debolishers Union"—"You'd better begin at home!"—A widower—"Good land! if I could not get something better than a widower, I wouldn't feel fit to soar to the land of milk and honey!"—Sam Sly, Polly's lover, who is a widower.—"If he does not propose, *I* will!"—Susan and Sam Sly.—Love scene between Polly and Sly, which Susan discovers. Her anger, and fall.—Susan and Sly loose their wigs.

ACT III.—Joshua Pratt.—Susan's fear of men.—"Help! help!" Discovers Joshua—Ridiculous love scene between Susan and Joshua. "There's nothing half so sweet in life, as love's young dream."-Rats. "Help! thieves!"—"It might run up my leg!"—The rescue—Susan announces her engagement and determination to go home and get married.—The departure.

ACT IV.—Home of Susan Tabitha—Sallie—Discovery of Joshua's poverty--Susan's anger and disappointment--"Can we get up?"-Susan cuffs Joshua's ears—Dinner—"Can we eat dinner?"—Susan relates her experience to Sallie—Telegram—Arrival and cool reception of Charles Westfield and wife—Joshua sleeps—Susan knocks over his chair, pulls his hair—A bank check—Susan's promise.—Happy ending.

The Coast of Maine.

A Romantic Mele-drama in 3 acts, by F. P. Minnelli, for 6 male and 2 female characters. Time of performance 1 hour and 35 minutes.

SYNOPSIS OF EVENTS.

ACT I.--Home of Squire Gray—Squire and Madge—Paul a smuggler—Bess—"Here I am, dad"—"Shure I never did like brass buttons anyway"—Major Smart on important business—"Prevent him if possible from following a course that will lead to ruin"—Bess and Terry—"Ye'll not be able to resist the toe of his boot"—Carew—"What a night for the wreckers"—The plot to ruin Paul—"Convince the villagers and a rope will do the rest"—Rodrick proposes to Madge and is rejected—Threats—Coward—The Polly sighted—Paul returned and accused of being a wrecker—"Take it back I say, or I will choke that lie down your cowardly throat"—The proof—"I will never darken your door again until you retract those cruel words"—Major Smart refuses to do his duty—Paul leaves home.

ACT II.—Home of Squire Gray—"Yes, daughter, I am convinced that Rodrick is at the bottom of all our troubles"—Bess—"Why, I was scaring old speckle on the nest so that she would lay an egg for your supper"—Terry makes love to Bess—"Rip me trousers, dash me main boom, as a sailor I am a bloomin' success"—Carew, the wrecker—"Luck for the wrecker boys and death to the sailors"——More treachery—Bess overhears Rodrick and Carew plotting to blow up the old mill—Paul returns in time to prevent a wreck and confronts Rodrick—The quarrel—A proposition—Paul, the winner—Now shoot—"All is lost, the Revenue Officers are here"—"A word to the wise is sufficient"—The explosion—"Stay right where you are."

ACT III.—Home of Squire Gray—"No lass, until Paul proves his innocence, he cannot return"—The mortgage—"We have met the enemy and they are ours"—Good news of Paul—Squire tells a story—Rodrick threatens foreclosure on mortgage, unless Madge becomes his wife—A little misunderstanding—"I wonder if he means the whale in her head"—Remorse—Madge and Paul—"Not another step, or I'll tear you limb from limb"—Terry holds the best hand—Rodrick confronted by Carew—"The game is up"—"'Twas he who lighted the false beacon"—"Curse you"—Paul proven innocent—"Aye, lad, take her and may God in all his goodness watch over and protect you"—The end. **Price, 15cts.**

A Happy Pair.

A Comedietta in 1 act, by S. Theyer Smith, for 1 male and 1 female character—both light comedy. Scene, a nicely furnished room. Costumes modern. A brisk little play, full of action and giving numerous opportunities for clever work. While entirely free from all "low comedy" business, it contains enough humor to be highly diverting. Time of playing, 30 minutes. **Price, 15cts.**

An Up-to-date Play, Entitled:

THE STRIKE;

—OR—

Under the Shadow of a Crime.

A Drama in 5 acts, by William Ward Russ, for 7 male and 4 female characters. Time of performance, 2 hours.

SYNOPSIS OF EVENTS.

ACT I.—Office of Col. Dodson—The false certificate—"I know no friendship which interferes with my ambition"—Scheming for a fortune—"You are an old fool"—"Once he is out of the way, all is clear"—Father and son talk over an old crime—"He may yet be able to clear his father's name"—Chip of the old block—Louis forces his father to accept his terms—Drakes and Louis—"I'll touch him for a dime"—An old sweetheart—The secret is known—Certificate 417—"I knew he was innocent, the other is a forgery."

ACT II.—Robert Belknap's home—Shops shut down—Discharged—"My father's name shall be cleared"—"He has made me a social outcast"—The strike—"I must meet with the men"—"The Col. shall hear of this"—"I cannot be your wife while under the shadow of a crime"—"Fred will stand in my place, if not a brother, as a husband."

ACT III.—The park by night—"This strike suits my purpose"—The conspiracy—"See that he is drugged"—Louis and Drake plan murder of Bettie—The meeting—"I scorn and despise you"—"Help!"—Kidnapped—The lover's meeting place—The engagement broken—The bomb—"May the holy saints protect me"—Louis accidentally shoots his father—"I must conceal my part in this affair"—Robert accused of murder.

ACT IV.—Col. Dodson's grounds—Father and daughter—The letter—The strike is ended—Carrie informs Ariel that Louis Stevenson is Robert's enemy—"I have been deceived, my promise has been wrung from me through false representations"—The Col. overhears Carrie and Ariel—"Begone, these are my grounds"—"You would strike a woman."

ACT V.—The prison—This is for the faithful descharge of my duty—Brother and sister—Meeting of Robert and Ariel—"They made me believe you guilty—"Spare your daughter"—"Father, this is the first time I have disobeyed you"—"I have already chosen, once more I say, go!"—The arrest of Louis—The witness—Charged with murder—"Faith, and wasn't Oi an eye witness to the shooting?"—I have played my last card and lost—Robert cleared—A happy ending.

—— Price, 15 cents. ——

A Tip on Wheat.

A comedy in 2 acts, by Howard Amesbury, for 3 male and 3 female characters. Costumes modern. Time of performance 30 minutes.

SYNOPSIS OF EVENTS.

ACT I.—Home of Richard Burke—"The sweetest voice I ever heard"—A case of mistaken identity in which Norman Wade is hired as the new valet—Irene—Mr. Wade keeps the position—"Don't get mad or excited over anything you may see or hear"—"Young man I don't believe you will last long here"—Norman sees a sight and looses his temper—Mark Randall, who wants Mr. Burke to bet on wheat, —A sure tip—The check for $200,000—Irene discovers that Randall is trying to ruin her father and pits herself against the villian—Norman jealous—The big booby—Irene plots to save her father and secures the check to play herself—"Play to win."

ACT II.—Home of Richard Burke—Randall is the bearer of bad news—"Then I'm ruined"—"Well Dick, a fool and his money are soon parted"—Richard confesses to his wife—Irene tells of the plot and her share in it—"I didn't play it"—"It is a lesson I shall never forget"—Betrothal of Norman and Irene—"Have a cigar, and by having a "Tip on Wheat" we will prove it to the world that we have money to burn."

Price 15cts.

That Black Cat.

A farce in 1 act, by Bert C. Rawley, for 6 male and 2 female characters. Costumes modern. Time of performance 45 minutes.

SYNOPSIS OF EVENTS.

Home of Philander Popp—Family trouble—Black cats bring good luck—Hans—Bad luck—"I'll kill that cat"—Amanda and Ezra—"She's my wife"—"I'm his pa-in-law I 'spose"—"He acts worse than the cow did when the calf died"—O. B. Queer, the tramp—The cat brings more bad luck—Amanda makes up her mind to go home—Popp and the cat hairs Good news—Popp falls heir to a fortune—The black cat finds favor and a home with Popp—Family troubles all smoothed over—"He is a lucky brute, I'll attend to the darling pussy.

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JUL 10 1905

Under the American Flag.

A Spanish American Drama in 4 acts, by Hilton Coon, for 6 male and 3 female characters. Time of playing, 2 hours and 15 minutes.

SYNOPSIS OF EVENTS.

ACT I.—Home of General Romero F. Nerverra, Manilla—A prisoner of war.
ACT II.—Ramparts of the Fort de Santiago—The escape.
ACT III.—The same—The bombardment of Manilla.
ACT IV.—The land of the free—Patrick O'Roogan's home nea Fort Hamilton, Cal.—Two weeks later. Price, 25cts.

WHO'S WHO; OR ALL IN A FOG.

A farce in one act, by Thomas J. Williams, for 3 male and 2 female characters. Costumes modern. Time for representation, 40 minutes. The series of amusing situations are brought about by a number of cases of mistaken identity. Everybody is mistaken for everybody else, and the complications arising are extremely laughable. The characters are all capital, and the piece never fails to divert an audience. Price, 15cts.

POPPING THE QUESTION.

A farce in 1 act, by J. B. Buckstone, as played at the Park Theatre, N. Y., for 2 male and 4 female characters. Time of playing, 40 minutes. The entanglements in which an amorous, elderly gentleman finds himself because of his roundabout way of "popping the question," are deliciously funny, while the culminating scene between himself and the two old maids is one of the most comical things ever witnessed. Easy to play, and always brings down the house. Requires no scenery. Price, 15cts.

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BY LIZZIE MAY ELWYN.

Author of "Dot, the Miner's Daughter," for 8 female characters, can double to 6. Parlor scene. Time of playing, 25 minutes. Mrs. Marsh advocates the moderate use of liquor—her daughter returning home from school, hears of her mother's views, and with some girl friends, decide to switch her off the whiskey track, with the aid of two Irish servants. They show up the moderate use of liquor in a way that soon convinces Mrs. Marsh, that to abolish it entirely, is the only safe way. Grandmother Taylor, a strong temperance woman, speaks her mind freely. The result is that all sign the temperance pledge. A tip top farce—full of fun—characters all good.

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